

tyrannical. Each one satirizes follies which are not to his taste, or sins to which he is not tempted. Satire to be artistic and permanently effective must be marked by light and shade. It always exaggerates what it wants to impress on the attention, but to do this artistically it must subdue other elements. This is very difficult to accomplish when for popular effect it must use big brushes and glaring colors.

628. Popular exhibitions. From the time of Homer we can trace popular exhibitions which accompanied the theatrical forms above described as an inferior class of the same species. The popular exhibitions were marked by the features which have been described (sec. 626), to which we may add bloodshed and cruel rites.

629. Ancient popular festivals. The *thargelia* were ancient sanguinary festivals celebrated in Greece in honor of Apollo and Diana. Two men, or a man and a woman, were immolated in Attica, to expiate the sins of the people. "The circular dances of the Greeks around the victims, or later around the altar, can only be compared with the songs and furious dances of the Iroquois and Brazilians around their prisoners."¹ At Athens also the *kronia* were festivals of Saturn. The notion that there was a period of original liberty and equality "at the beginning" was entertained at that time, and this festival was held to represent it. Also on Crete there were festivals of Mercury. In Thessaly *fat peloria* were a festival, the name of which was derived from Pelor, the man that brought news that an earthquake had drained the valley of Tempe. The *sacea* were a festival at Babylon similar to the *saturnalia*. A slave in each house, including the

palace of the king, ruled as a house sovereign for five days. The leading idea was to reverse or invert everything in ordinary life. The *kordax* was an ancient dance of the old comedy, with indecent gestures, in which the human figure was caricatured according to all the deformations which it underwent by vice or sensuality. All the effects of gluttony and Bacchic excess were caricatured in the figure of Silenus. The old woman fond of wine lost all modesty under the influence of wine.² The leaders of the choruses, in a

¹ Mg,gnin, *Origines du Theatre Moderns*, 30.

² *Ibid* 51.